



# TELEFILM CANADA

▶	<b>03</b>	<b>Vision</b>
▶	<b>05</b>	<b>Signature / See Big</b>
▶	<b>07</b>	<b>Maple leaf</b>
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▶	<b>11</b>	<b>Speech bubble</b>
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▶	<b>17</b>	<b>Language / tone</b>
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**VISION**

## **VISION**

**Telefilm Canada serves as the voice of our country's flourishing audiovisual industry around the world. Telefilm's new graphic identity allows us to present clear and consistent messages across all our communications platforms in support of our creative artists' talent. Dressed all in red, the new branding is easily identified with Telefilm Canada. Its graphic design elements are flexible and modular, and offer greater freedom to communicate rather than imposing constraints. Its friendly, irreverent tone allows us to stand out from the crowd. It speaks forcefully and loudly about Canada's audiovisual industry on the international scene.**

**SIGNATURE**

## **SIGNATURE**

**SEE BIG. VOIR GRAND.**

**Two words. Simple and self-confident.  
Two words that serve as a call to action.  
This signature reflects the impressive  
talent that Telefilm promotes. It is a  
promise, an ambition.**

# MAPLE LEAF

## MAPLE LEAF



Is any symbol more closely associated with Canada, better known or more recognized around the world? A recurring graphical element in each of our advertising products, the maple leaf always appears at top left, overseeing every ad, like a seal of quality for each of our promotional activities. Beyond the general graphic signature (colour, speech-bubble block, typeface, tone), the maple leaf identifies the advertiser and the advertiser's country of origin at a glance.



**LOGOS**

# LOGOS

## Main versions



## Safety margins



## Alternative versions



## LOGOS

1. One colour reversed logo



2. Monochrome reversed logo



3. One colour logo



4. Monochrome logo



These versions are intended for monochrome prints.

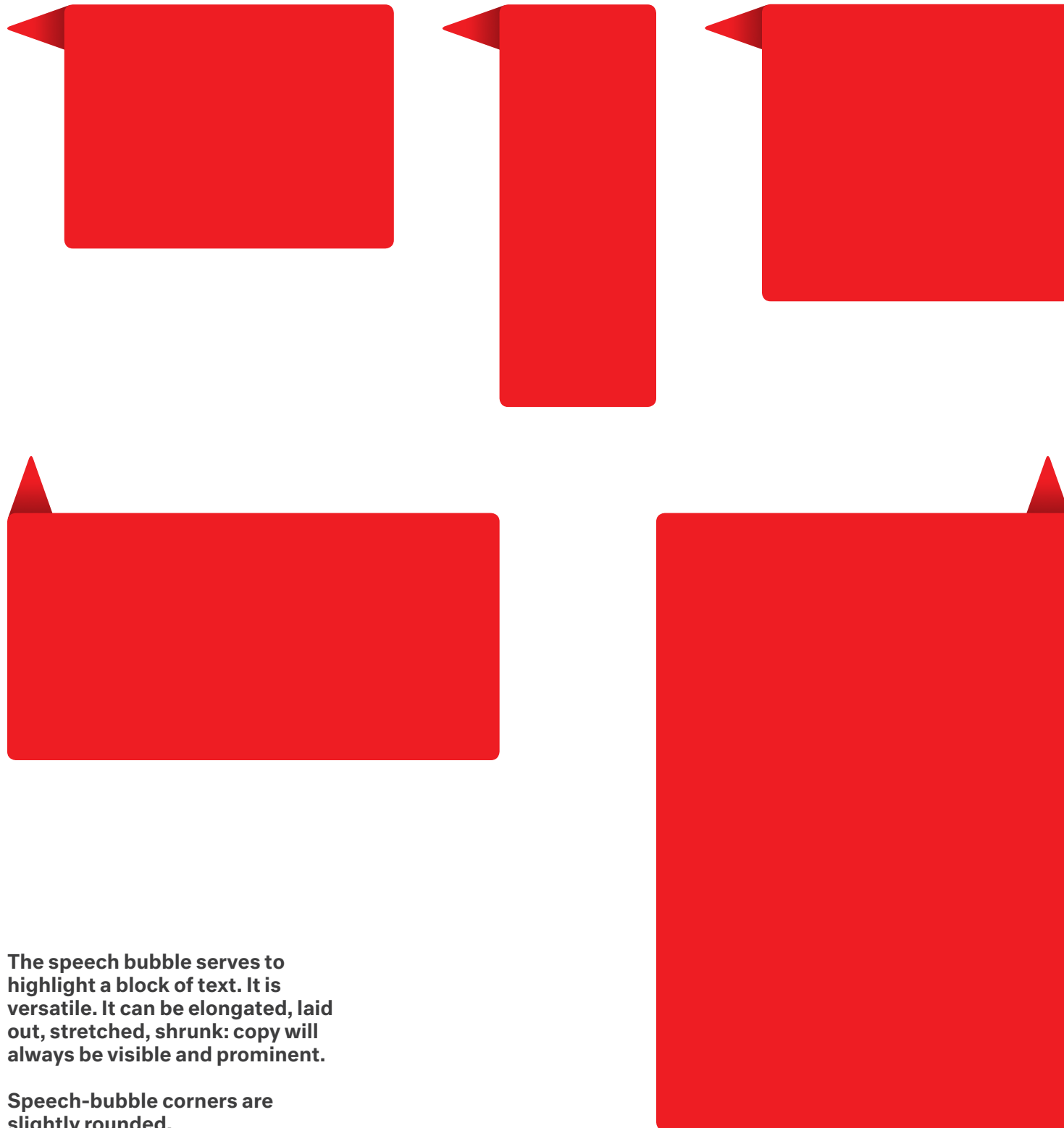
Taglines 1 and 3, which have a single colour, are preferred due to their greater visibility in print and therefore their better visual impact.

# **SPEECH BUBBLE**

## **SPEECH BUBBLE**

**A speech bubble is not a mere graphical caprice. Beyond its elegance and visual impact, whether used in small or large format, a speech bubble illustrates that Telefilm Canada is speaking on behalf of Canadian talent. It conveys the notion that a conversation is taking place. That's our mission: giving voice to Canadian talent.**

## SPEECH BUBBLE



The speech bubble serves to highlight a block of text. It is versatile. It can be elongated, laid out, stretched, shrunk: copy will always be visible and prominent.

Speech-bubble corners are slightly rounded.



- 1** The speech-bubble tail is always a gradient, shading from bright red (thinnest part) to dark red (widest part).
- 2** The speech-bubble is always bright red.
- 3** Copy is always dark red. (Use deep red for bilingual copy.)
- 4** With some exceptions, copy is always aligned left, to a margin the width of the letter "X," which must be the same height as the copy.
- 5** Copy is always aligned top within the speech-bubble.

# **TYPEFACE AND COLOURS**

## TYPEFACE AND COLOURS

### Theinhardt Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@#\$%^&\*()

---

### Theinhardt Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@#\$%^&\*()

---

#### PRIMARY TYPEFACE

The Theinhardt Heavy font serves as Telefilm Canada's voice. Theinhardt Regular is used to delineate levels of information.

Later in this document, you'll find several examples of how this typeface is applied to various levels of information.

### Roboto Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@#\$%^&\*()

---

### Roboto Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@#\$%^&\*()

---

#### WEB FONTS

We recommend Roboto font for Web, Adobe and Windows usage.

Graphically close to the Theinhardt font family, Roboto is copyright-free and thus accessible to anyone at any time.



## TYPEFACE AND COLOURS



**BRIGHT RED**

CMYK 0 / 100 / 100 / 0  
RGB 214 / 0 / 28  
HTML D6001C  
PANTONE U 2035  
PANTONE C 2035



**DEEP RED**

CMYK 0 / 100 / 100 / 45  
RGB 147 / 39 / 44  
HTML 93272C  
PANTONE U 7622  
PANTONE C 7622



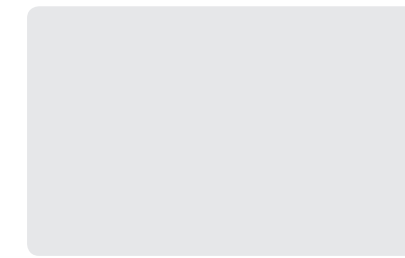
**DARK RED**

CMYK 0 / 100 / 100 / 70  
RGB 100 / 51 / 53  
HTML 643335  
PANTONE U 1817  
PANTONE C 1817



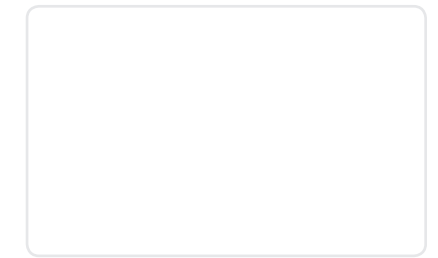
**DARK GRAY**

CMYK 0 / 0 / 0 / 20  
RGB 209 / 213 / 214  
HTML D1D5D6



**LIGHT GRAY**

CMYK 0 / 0 / 0 / 10  
RGB 232 / 234 / 234  
HTML E8EAEA



**WHITE**

CMYK 0 / 0 / 0 / 0  
RGB 255 / 255 / 255  
HTML FFFFFFFF



**LINEAR GRADIENT FROM BRIGHT RED TO DARK RED**



### **BRIGHT RED**

This is our main colour. We chose it because it is the colour that one automatically associates with Canada. It is used mainly for speech bubbles.

### **DEEP RED**

Deep red is used to distinguish English from French copy in bilingual items.

### **DARK RED**

Dark red is used for shading effects and visual depth. It is also used for copy in unilingual items and to distinguish English from French copy in bilingual items.

### **RED GRADIENT**

Red gradient is used in the speech-bubble tail as well as in the maple leaf.



**RADIAL GRADIENT FROM WHITE TO DARK GRAY**

### **GRAY GRADIENT**

Gray gradient is used as a background colour. In certain cases, white may also be used as a background colour.

# LANGUAGE / TONE

## **LANGUAGE / TONE**

**When Telefilm Canada expresses itself, it does so unpretentiously. Humour and self-mockery are Canadian traits. At the same time, Telefilm Canada speaks clearly and directly: in capital letters. Writing is all-important. Humour, irony, a certain cheekiness are what's needed to forge a bond with Telefilm's audience—who is educated, cultured (of course) and often critical.**

# **GRAPHIC DESIGN**

**AND ITS APPLICATIONS**

## **GRAPHIC DESIGN AND ITS APPLICATIONS**

**Film festival aficionados often travel from one event to another. As such, they come across our messages multiple times. That's why it's important that our messages be constantly refreshed—so festival-goers experience that “wow” factor every time. And that's also why well-adapted, well-targeted news hooks and teasers will always have a bigger impact.**

## GRAPHIC DESIGN AND ITS APPLICATIONS



Design for bilingual speech bubble

- 1 There is a 0.5 inch margin in all 8 1/2 by 11-inch documents.
- 2 Two colours are used for the bilingual copy: dark red and deep red.
- 3 With a few exceptions, copy is always aligned left, to a margin corresponding to the width of the letter “X,” which must be the same size (point size) as the copy.
- 4 Copy beneath the maple leaf refers to the event or subject-matter in question.
- 5 The Canada wordmark must always be positioned in the bottom right-hand corner.
- 6 The maple leaf and associated copy must always appear in the upper left-hand corner, adjacent to the speech-bubble tail.
- 7 The speech-bubble signature, “SEE BIG.,” is always positioned such that it engages in a conversation with the main speech bubble.
- 8 The tip of the “SEE BIG.” tagline aligns itself with the end of the headline’s speech bubble.
- 9 The Telefilm Canada signature is the same width as the “SEE BIG.” speech bubble.

# GRAPHIC DESIGN AND ITS APPLICATION

International posters

**Festival name** -----  **CANNES 2017**

**Title** ----- **SO MUCH TALENT, YET SUCH A SMALL POSTER.**

**Signature** ----- **SEE BIG.**

**TELEFILM 50**  
C A N A D A

Canada

**TIFF 2017**

**JOIN THE CONVERSATION. IT'S A BIG ONE.**  
(OBVIOUSLY).

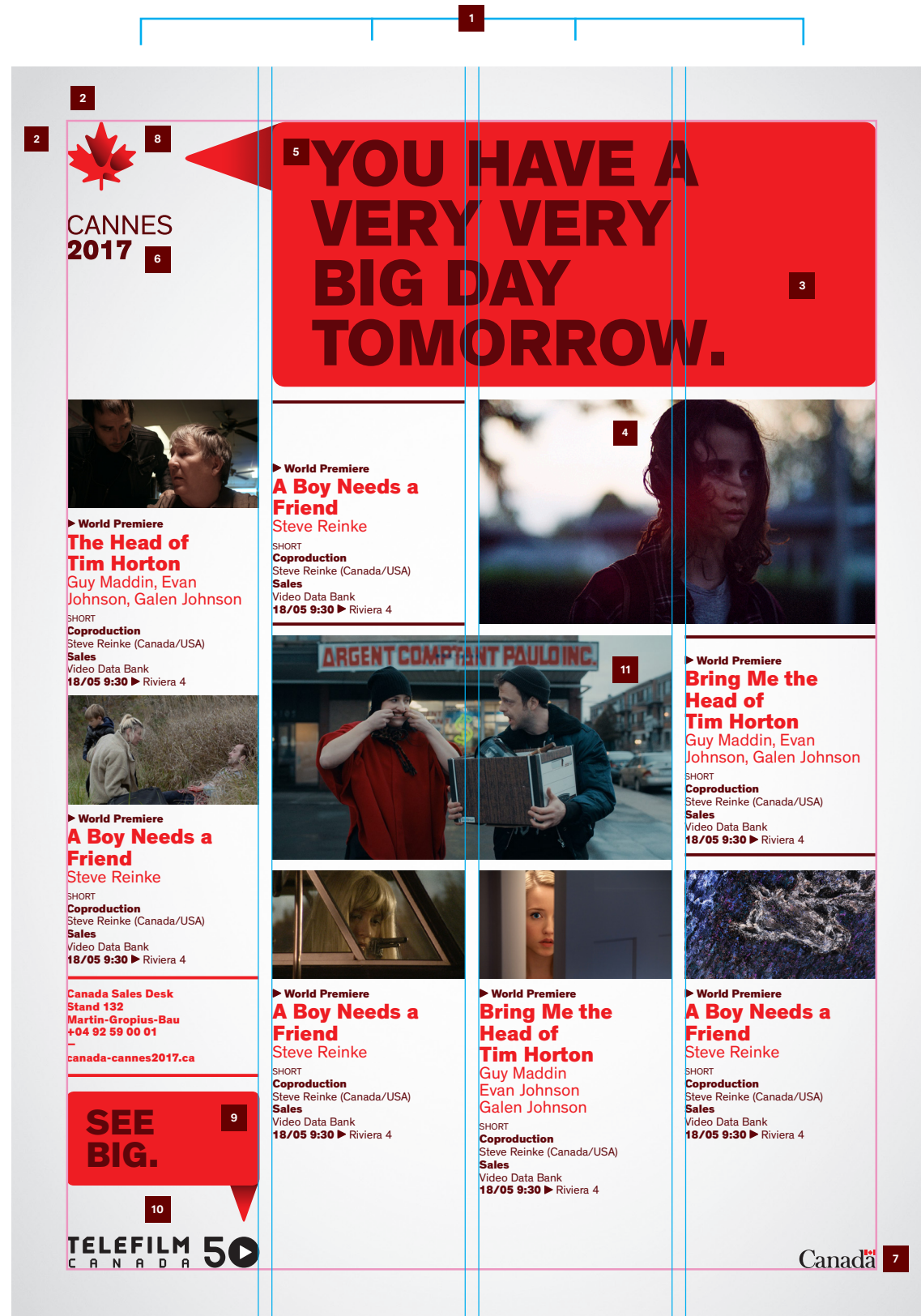
**#TIFF2017**

**SEE BIG.**

**TELEFILM 50**  
C A N A D A

Canada

# GRAPHIC DESIGN AND ITS APPLICATIONS



Full-page ad.  
Various image  
formats for  
productions  
and titles.

Grid for 5  
images.

- 1 The grid is divided into several columns which vary with the contents.
- 2 There is a 0.5 inch margin in all 8 1/2 by 11-inch documents.
- 3 Two colours are used for the bilingual copy: dark red and deep red.
- 4 To better highlight a film, a two- or three-column layout may be used.
- 5 With a few exceptions, copy is always aligned left, to a margin corresponding to the width of the letter "X," which must be the same size as the copy.
- 6 Copy beneath the maple leaf refers to the event or subject-matter in question.
- 7 The Canada wordmark must always be positioned in the bottom right-hand corner.
- 8 The maple leaf and associated copy must always appear in the upper left-hand corner, adjacent to the speech-bubble tail.
- 9 The speech-bubble signature, "SEE BIG.," is always positioned such that it engages in a conversation with the main speech bubble.
- 10 The Telefilm Canada signature is the same width as the "SEE BIG." speech bubble.
- 11 Favour photos in 16:9 format.



# GRAPHIC DESIGN AND ITS APPLICATIONS



CANNES  
2017

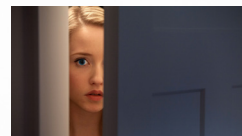
**MAKE LOTS  
OF ROOM  
IN YOUR  
AGENDA.**



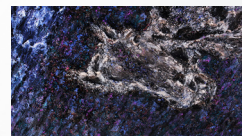
► **World Premiere**  
**A Boy Needs a Friend**  
Steve Reinke  
SHORT  
Coproductio  
Steve Reinke (Canada/USA)  
Sales  
Video Data Bank  
18/05 9:30 ► Riviera 4



► **World Premiere**  
**A Boy Needs a Friend**  
Steve Reinke  
SHORT  
Coproductio  
Steve Reinke (Canada/USA)  
Sales  
Video Data Bank  
18/05 9:30 ► Riviera 4



► **World Premiere**  
**Bring Me the Head of Tim Horton**  
Guy Maddin  
Evan Johnson  
Galen Johnson  
SHORT  
Coproductio  
Steve Reinke (Canada/USA)  
Sales  
Video Data Bank  
18/05 9:30 ► Riviera 4

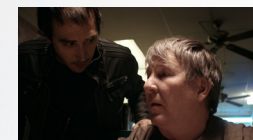


► **World Premiere**  
**A Boy Needs a Friend**  
Steve Reinke  
SHORT  
Coproductio  
Steve Reinke (Canada/USA)  
Sales  
Video Data Bank  
18/05 9:30 ► Riviera 4

**SEE  
BIG.**

TELEFILM 50  
CANADA

► **World Premiere**  
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Steve Reinke  
SHORT  
Coproductio  
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18/05 9:30 ► Riviera 4

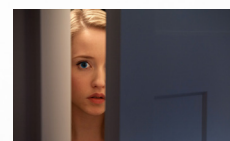


► **World Premiere**  
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18/05 9:30 ► Riviera 4



► **World Premiere**  
**Bring Me the Head of Tim Horton**  
Guy Maddin  
Evan Johnson  
Galen Johnson  
SHORT  
Coproductio  
Steve Reinke (Canada/USA)  
Sales  
Video Data Bank  
18/05 9:30 ► Riviera 4

Canada Sales Desk  
Stand 132  
Martin-Gropius-Bau  
+04 92 59 00 01  
—  
canada-cannes2017.ca

Canada

Double-page advertising.  
Variety of image formats for productions.

# GRAPHIC DESIGN AND ITS APPLICATIONS

Full-page advertising. Grid that maximizes the number of productions.



PARTNER OF CHOICE



**The Breadwinner**  
Nora Twomey  
**Production**  
Aircraft Pictures (Canada)  
Cartoon Saloon (Ireland)  
Melusine Productions (Luxembourg)

**OFFER YOUR STARS A BIGGER SKY.**



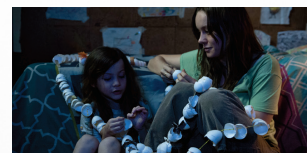
**Maudie**  
Aisling Walsh  
**Production**  
Rink Rat Productions (Canada)  
Screen Door (Canada)  
Storyscale Entertainment (USA)  
Parallel Films (Ireland)



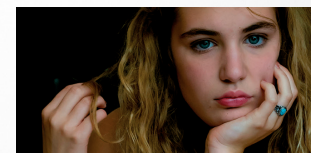
**Mobile Homes**  
Vladimir de Fontenay  
**Production**  
Lithium Studios Productions (Canada)  
Madeleine Films (France)  
Incognito Films (France)



**Our House**  
Anthony Scott Burns  
**Production**  
Prospero Pictures (Canada)  
Resolute Films and Entertainment (Canada)  
Senator Films (Germany)



**Room**  
Lenny Abrahamson  
**Production**  
No Trace Camping (Canada)  
Element Pictures (Ireland)



**Worst Case, We Get Married**  
**Et au pire, on se mariera**  
Léa Pool  
**Production**  
Lyla Films (Canada)  
Louise Productions (Switzerland)

**SEE BIG.**

TELEFILM CANADA 50

CANADA-CANNES2017.CA



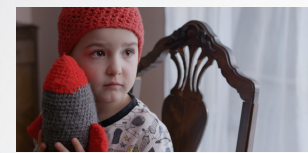
Canada



PERSPECTIVE CANADA

**MAKE LOTS OF ROOM IN YOUR AGENDA**

A SERIES OF MARKET PREMIERES AND FESTIVAL FAVORITES



► **European Premiere**  
**The Devout**  
Connor Gaston  
**Production**  
Hoggwild Films  
Verhagen Entertainment  
Clownbog Studios  
**Sales**  
Marina Cordoni Entertainment  
mcordoni@rogers.com  
23/05 11:30 AM ► Palais B



► **Market Premiere**  
**Gear**  
Ant Horasanli  
**Production**  
N5 Pictures  
**Sales**  
Odyssey Motion Pictures  
info@n5p.com  
22/05 6:00 PM ► Lerins 3



► **Market Premiere**  
**The Heart Dies Last**  
**C'est le cœur qui meurt en dernier**  
Alexis Durand Brault  
**Production/Sales**  
Forum Films  
caroline@forumfilms.ca  
20/05 11:30 AM ► Palais J



► **Market Premiere**  
**Infiltration**  
**Le Problème d'infiltration**  
Robert Morin  
**Production**  
Coop Vidéo de Montréal  
**Sales**  
Seville International  
dan@filmsseville.com  
22/05 1:30 PM ► Olympia



► **SXSW 2017 Documentary Feature Competition**  
**Let There Be Light**  
Mila Aung-Thwin  
Van Royko  
**Production**  
EyeSteelFilm  
**Sales**  
Submarine Entertainment  
dan@submarine.com  
20/05 9:30 AM ► Palais J



► **Directors' Fortnight**  
**Mobile Homes**  
Vladimir de Fontenay  
**Production**  
Lithium Studios Productions (Canada)  
Madeleine Films (France)  
Incognito Films (France)  
**Sales**  
Mongrel Media International  
charlotte@mongrelmedia.com  
22/05 4:00 PM ► Lerins 3

**SEE BIG.**

TELEFILM CANADA 50

CANADA-CANNES2017.CA



Canada



► **Market Premiere**  
**Porcupine Lake**  
Ingrid Veninger  
**Production**  
pUNK Films  
**Sales**  
Outplay Films  
philippe@outplayfilms.com  
21/05 11:30 AM ► Gray 2



► **Market Premiere**  
**Stegman is Dead**  
David Hyde  
**Production**  
juliette  
**Sales**  
Crogan Filmworks  
sshklniy@croganfilmworks.com  
19/05 4:00 PM ► Gray 3

# GRAPHIC DESIGN AND ITS APPLICATIONS



Generic poster

**GRAPHIC DESIGN AND  
ITS APPLICATIONS**

NSOT  
publicity

**CANNES  
2017**

# NOT SHORT ON TALENT TOUT COURT

A COLLECTION OF NEW AND ENGAGING CANADIAN SHORT FILMS  
PRESENTED EXCLUSIVELY AT THE MARCHÉ DU FILM AT CANNES.  
UNE SÉLECTION DE COURTS MÉTRAGES CANADIENS INÉDITS  
PRÉSENTÉE EN EXCLUSIVITÉ AU MARCHÉ DU FILM À CANNES.

**SEE BIG.  
VOIR  
GRAND.**

Schedule Horaire	Program 1 22/05 11:30 Palais F	Program 2 22/05 13:30 Palais F	Program 3 23/05 11:30 Palais F

TELEFILM CANADA 50 CANADA-CANNES2017.CA PREND S ÇA COURT! Canada

**GRAPHIC DESIGN AND  
ITS APPLICATIONS**



► Quinzaine des Réalisateurs  
**Mobile Homes**  
Vladimir de Fontenay  
Canada/France

Advertorial C1



► Quinzaine des Réalisateurs — Short Film  
**Crème de Menthe**  
Philippe David Gagné and Jean-Marc E. Roy

► Semaine de la Critique — Short Film  
**The Tesla World Light**  
Matthew Rankin

**CANADA ► CANNES 2017**



# GRAPHIC DESIGN AND ITS APPLICATIONS

**PROUD PARTNER OF THE PRODUCERS NETWORK**

**WHAT'S THE BIG DEAL? ASK US.**  
SPOTLIGHT ON CANADIAN PRODUCERS  
BREAKFAST MEETING  
MONDAY, MAY 22ND @ 9:00-11:00 AM  
PLAGE DES PALMES

 <b>10th Ave Productions</b> Nancy Florence Savard	 <b>EyeSteelFilm</b> Bob Moore	 <b>Holdfast Pictures</b> Marc Almon
 <b>Lithium Film Studios Productions</b> Mike MacMillan	 <b>Massey Productions</b> Raymond Massey	 <b>New Real Films</b> Jennifer Jonas

**SEE BIG.**

Get more info and meet the Canadian delegation at the **Canada Pavilion Village international N° 124**  
T +04 92 59 00 01

**CANADA-CANNES2017.CA**  
🐦 f 📷

**TELEFILM CANADA 50**

**Canada**

Cannes  
Producers Network

# GRAPHIC DESIGN AND ITS APPLICATIONS

CANNES 2017

WHAT'S THE BIG DEAL? ASK US.

SEE BIG. VOIR GRAND.

Directory of Canadian Producers  
Répertoire des producteurs canadiens

TELEFILM CANADA 50

CANADA-CANNES2017.CA

CANNES 2017

POURQUOI EN FAIRE TOUTE UNE HISTOIRE? PARLONS-EN!

SEE BIG. VOIR GRAND.

Directory of Canadian Producers  
Répertoire des producteurs canadiens

TELEFILM CANADA 50

CANADA-CANNES2017.CA

BIG ON TALENT. TOUT EST GRAND AU CANADA. SURTOUT NOS TALENTS.

Directory of Canadian Producers  
Répertoire des producteurs canadiens

★ Canada Spotlight  
Cannes 2017

A



Centre Phi  
**Myriam Achard**  
machard@centre-phi.com

B



Bunk 11 Pictures  
**Michael Baker**  
mbaker@bunk11.com



Lux Aeterna Cinéma  
**Lisa Bégin**  
lbegin@luxmedia.qc.ca



Insomnia Productions  
**Ryan Bonder**  
ryan@kismetfilms.com



Microclimat Films  
**Catherine Chagnon**  
catherine@microclimatfilms.com



Productions du Coin  
**Jeong Yun Chun**  
chun.jy21@gmail.com

D



La Créative Films  
**Estelle Champoux**  
champoux.e@gmail.com



Pixel Palette  
**Francesca Cimolai**  
francesca.cimolai@gmail.com



Productions Caramel Film  
**Valérie d'Auteuil**  
nacmi@caramefilms.com



Hawkeye Pictures  
**Sonya Di Rienzo**  
sdrfilms@yahoo.ca



Perfect Circle  
**Dean English**  
dean@perfect-circle.ca



Federgreen Entertainment  
**Avi Federgreen**  
avi@sympatico.ca



Hill 100 Productions  
**Karen Franklin**  
karen@hill100.ca



Ultra 8 Pictures  
**Colin Geddes**  
colin@ultra8.ca

H



Rob Heydon Productions  
**Rob Heydon**  
robheydon@gmail.com



Eagle Vision  
**Kyle Irving**  
kyle@eaglevision.ca



Holdfast Pictures  
**Marc Almon**  
marc@holdfastinc.com



ZMA / Time Machines  
**Marie-Ange Barbancourt**  
mbarbancourt@gmail.com



ZMA / Time Machines  
**Wronsky Bézizaire**  
timeandcontent.com



Leif Films  
**Leif Bristow**  
leifbristow@me.com



PlainSpeak Pictures  
**Harry Cherniak**  
harry@plainspeakpictures.com



Reyna Films  
**Suzy Cohen**  
suzy.cohen.reyna@gmail.com



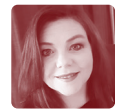
Conquering Lion Pictures  
**Damon D'Oliveira**  
info@conqueringlion.ca



Quiet Revolution Pictures  
**Michael Dobbin**  
michael@qrpictures.com



Item 7  
**Pierre Even**  
info@item7.ca



Dark Elegy Films  
**Corinne Ferguson**  
cferguson@darkelegy.com



Max Films Média  
**Félix Frappier**  
ff@maxfilmsmedia.ca



Line & Content  
**Stéphanie Gélain-Lajoie**  
sglajoie@lineandcontent.com



Screen Siren Pictures  
**Christine Haebler**  
christine@screensiren.ca



Markham Street Films  
**Judy Holm**  
jholm@markhamstreet.com

J



Ultra 8 Pictures  
**Katarina Gilgorjevic**  
katarina@ultra8.ca



Juliette  
**Juliette Hagopian**  
juliette@gmail.com



Hill 100 Productions  
**Ralph Holt**  
ralph@hill100.ca



Foresight Entertainment  
**Chariton Jacques**  
chariton@foresightentertainment.com



Sweet Delight Pictures  
**Kiarash Anvari**  
kiarash\_anvari@yahoo.com



Gearshift Films  
**Jordan Barker**  
jordan@gearshiftfilms.com



775 Media  
**Julian Black Antelope**  
herodotusmedia@gmail.com

C



Flirt Films  
**Patricia Chica**  
info@patriciachica.com



1976 productions  
**Nicolas Comeau**  
nc@1976.tv



Pixel Palette  
**Vikram Dasgupta**  
vikramdasgupta@gmail.com



Screen Siren Pictures  
**Trish Dolman**  
trish@screensiren.ca



Transfilm International Ontario  
**John Eyres**  
jeyres@transfilm.ca



Intuitive Pictures  
**Ina Fichman**  
ina@intuitivepictures.ca



Max Films  
**Roger Frappier**  
rf@maxfilms.ca



Ultra 8 Pictures  
**Katarina Gilgorjevic**  
katarina@ultra8.ca



Juliette  
**Juliette Hagopian**  
juliette@gmail.com



Hill 100 Productions  
**Ralph Holt**  
ralph@hill100.ca



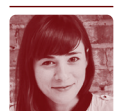
Foresight Entertainment  
**Chariton Jacques**  
chariton@foresightentertainment.com



YN Films  
**Munire Armstrong**  
munire@ynfilms.com



Alcina Pictures  
**Paul Barkin**  
paul@alcinapictures.com



Midi La Nuit  
**Annick Blanc**  
annick@midilanuit.com



Silver Sword International  
**Michael A. Calace**  
tc@silverswordintl.com



Fluent Films  
**Aisling Chin-Yee**  
aisling@fluentfilms.ca



La Créative Films  
**Mylène Corbeil**  
mylene@creativefilms.com



micro\_scope  
**Luc Déry**  
info@micro-scope.ca



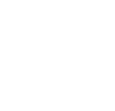
Gearshift Films  
**Borge Dorter**  
borge@gearshiftfilms.com



Radius Squared Media  
**Galen Fletcher**  
galen@radius-squared.com



Clique Pictures  
**Lauren Grant**  
lauren@clique-pictures.com



Hamilton-Mehta Productions  
**David Hamilton**  
david@hamiltonmehta.com



NS Pictures  
**Ant Horasanli**  
ant@nsp.com



New Real Films  
**Jennifer Jonas**  
jenniferjonas@newrealfilms.com

Producers' flyer  
Presentation of first three panels

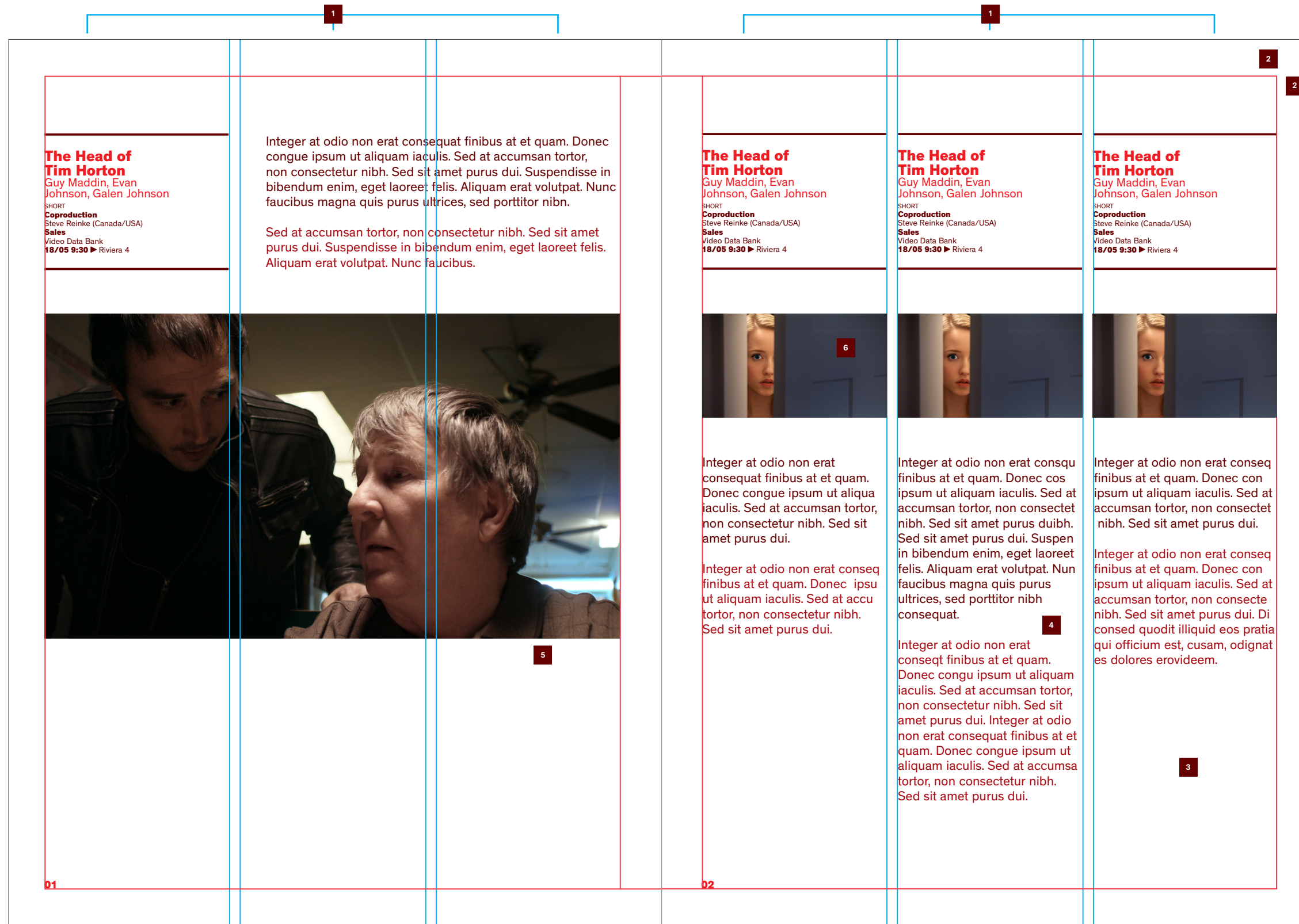
**GRAPHIC DESIGN AND  
ITS APPLICATIONS**



Film  
brochure cover



# GRAPHIC DESIGN AND ITS APPLICATIONS

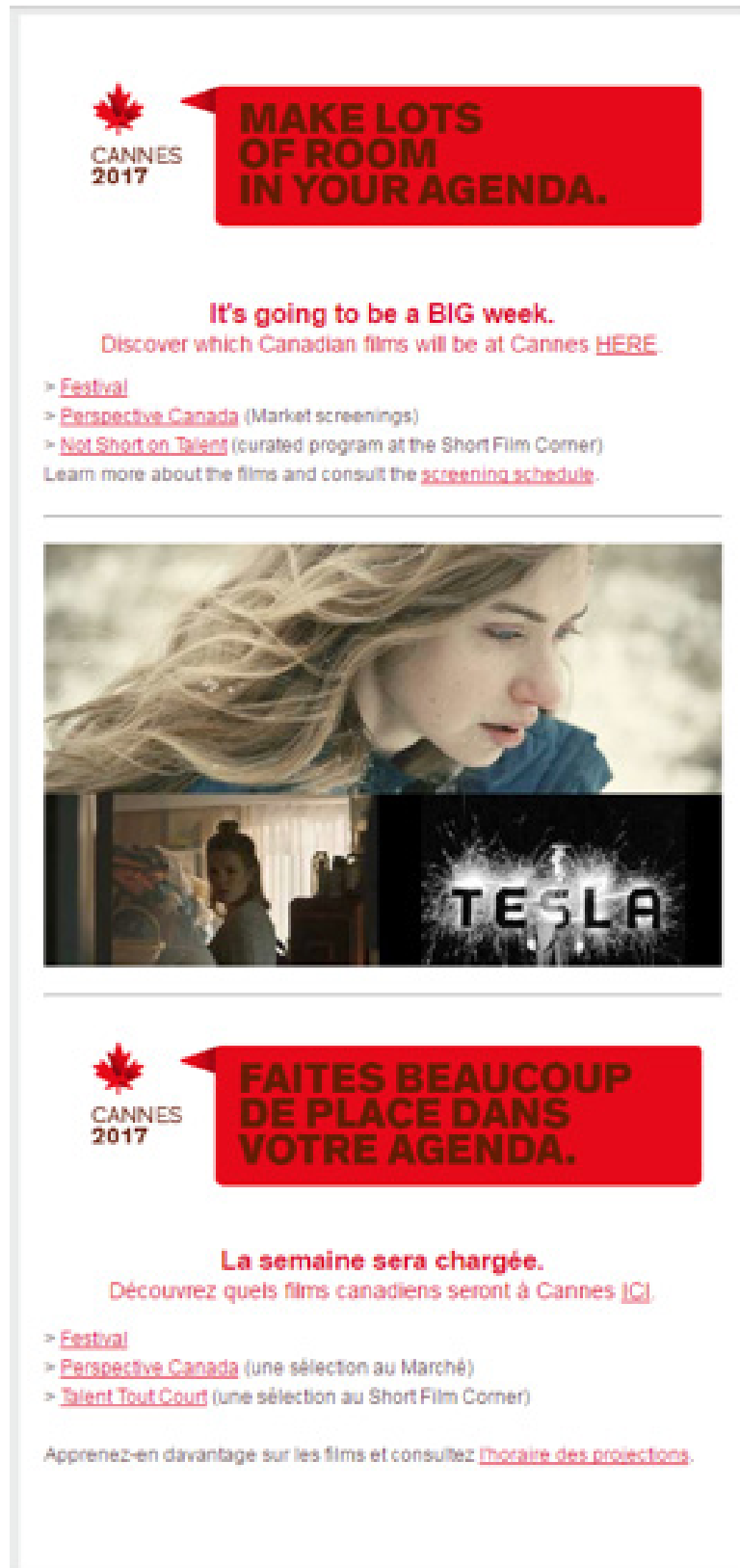


## Two-page brochure

- 1 The grid is divided into three columns of equal width. Columns are separated by gutters of equal width, at 0.125 inch. each.
- 2 There is a constant margin of 0.5 inch in all 8 1/2 by 11-inch documents.
- 3 When a brochure contains several two-page spreads, a white background is favoured.
- 4 Two colours are used for the bilingual copy: dark red and deep red.
- 5 To better highlight a film, a two- or three-column layout may be used.
- 6 Favour photos in 16:9 format, except for the producers' flyer (p. 28).

## GRAPHIC DESIGN AND ITS APPLICATIONS

E-blast



**CANNES 2017**


**MAKE LOTS OF ROOM IN YOUR AGENDA.**

**It's going to be a BIG week.**  
Discover which Canadian films will be at Cannes [HERE](#).

- > [Festival](#)
- > [Perspective Canada](#) (Market screenings)
- > [Not Short on Talent](#) (curated program at the Short Film Corner)

Learn more about the films and consult the [screening schedule](#).

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**CANNES 2017**

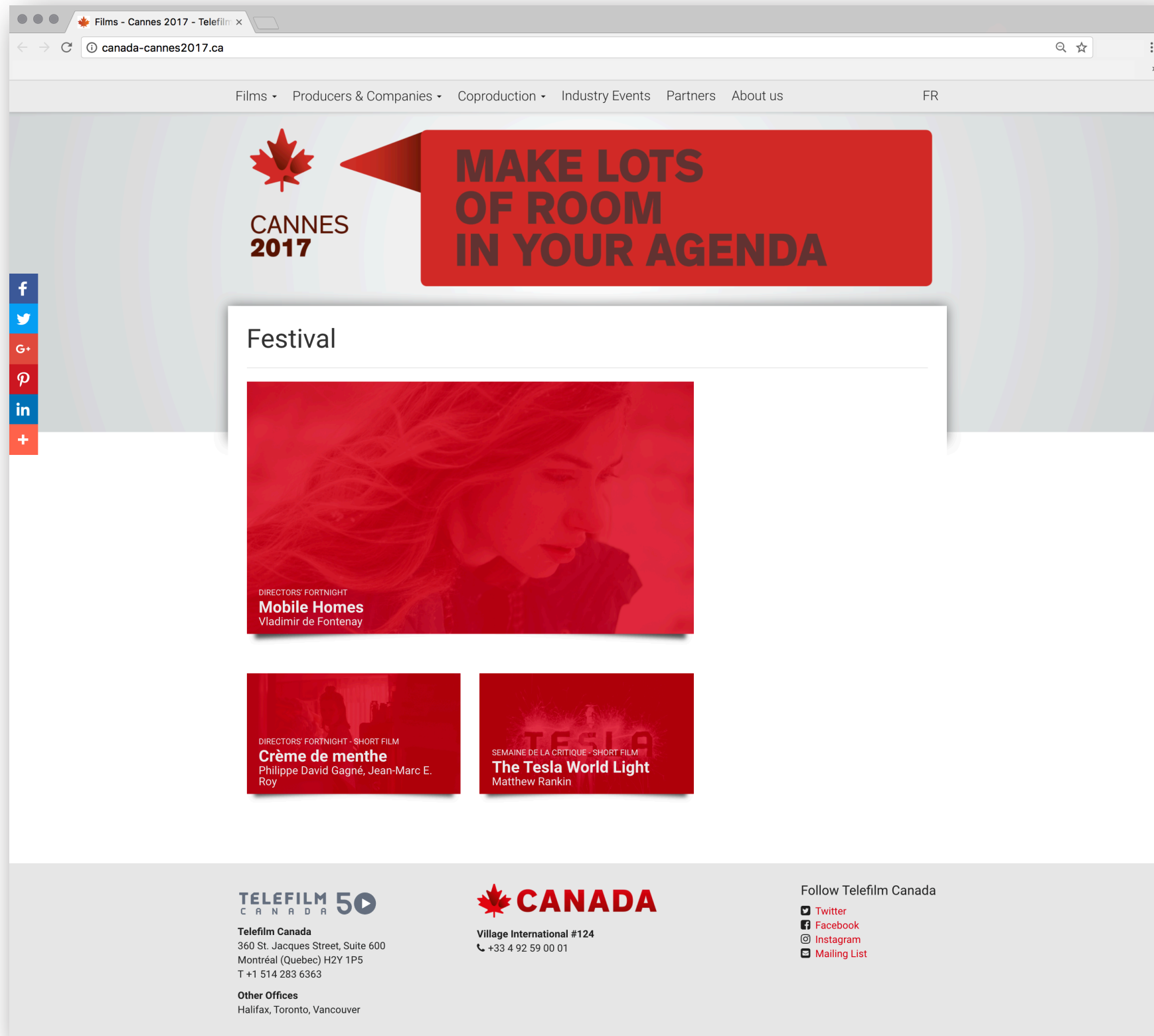
**FAITES BEAUCOUP DE PLACE DANS VOTRE AGENDA.**

**La semaine sera chargée.**  
Découvrez quels films canadiens seront à Cannes [ICI](#).

- > [Festival](#)
- > [Perspective Canada](#) (une sélection au Marché)
- > [Talent Tout Court](#) (une sélection au Short Film Corner)

Apprenez-en davantage sur les films et consultez [l'horaire des projections](#).

# GRAPHIC DESIGN AND ITS APPLICATIONS



Microsite

## GRAPHIC DESIGN AND ITS APPLICATIONS

Leaderboard  
Cinando A



Leaderboard  
Cinando B



## GRAPHIC DESIGN AND ITS APPLICATIONS



Booth



**GRAPHIC DESIGN AND  
ITS APPLICATIONS**

Partners' wall



**CANNES  
2017**

**A BIG THANKS  
TO OUR  
PARTNERS.  
UN GRAND  
MERCI À NOS  
PARTENAIRES.**

**SEE BIG.  
VOIR  
GRAND.**

ORGANIZED AND FINANCED BY  
COORDONNÉ ET FINANCÉ PAR

**TELEFILM 50**  
CANADA

PRINCIPAL PARTNER  
PARTENAIRE PRINCIPAL



MAJOR PARTNERS  
PARTENAIRES MAJEURS

**creativebc**



CONTRIBUTING PARTNERS  
PARTENAIRES CONTRIBUTEURS



**SCREEN  
NOVA SCOTIA**

# GRAPHIC DESIGN AND ITS APPLICATIONS



Generic banners

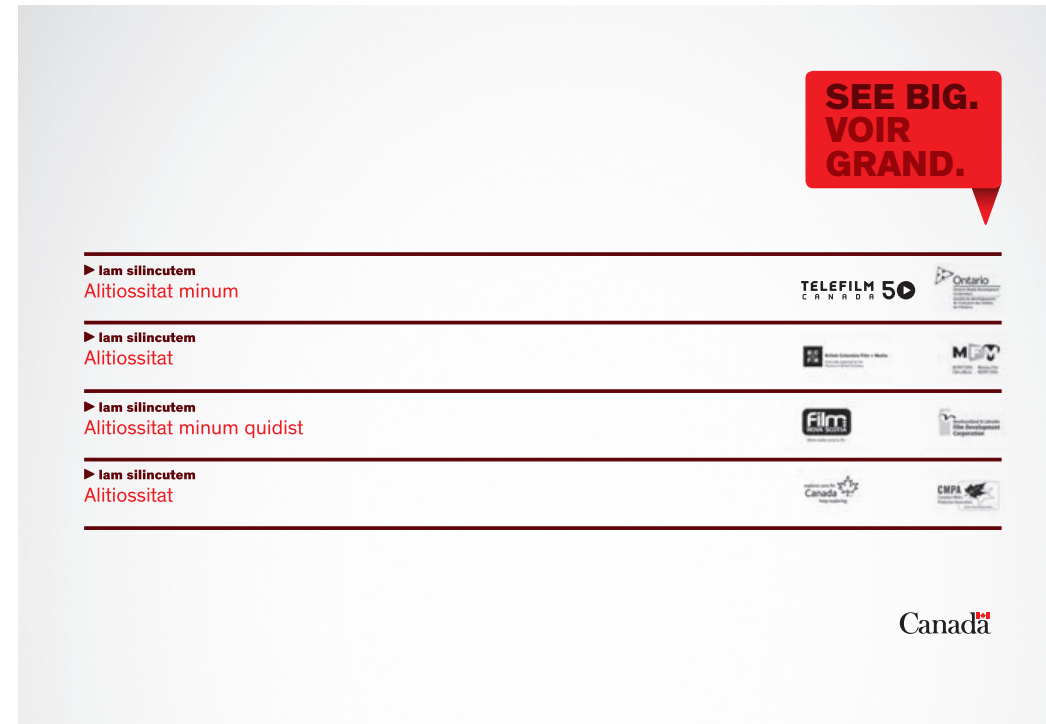
# GRAPHIC DESIGN AND ITS APPLICATIONS



Team ID card



# GRAPHIC DESIGN AND ITS APPLICATIONS



Invitation card

## GRAPHIC DESIGN AND ITS APPLICATIONS



Business card

**CONCLUSION**

## **CONCLUSION**

**Canada is a huge country, one to discover and endlessly rediscover—a country with an abundance of things to see and to hear. To avoid getting lost in this abundance, it's sometimes necessary to use a guide, such as the one you're holding now. We wanted it to be bold and ambitious, but accessible and easy to use. Its purpose is to facilitate communication with all those who, whether near or far, in Canada or elsewhere, are interested in Canadian audiovisual production.**

## **CONTACT**

**For all questions regarding this guide,  
please contact our resource person:**

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[Ludovic.Jaouen@telefilm.ca](mailto:Ludovic.Jaouen@telefilm.ca)**